

I. THE FILMS

ALMOST TWENTY HOURS of color films were made of the Agnicayana performance of 1975. The films were directed by Robert Gardner, who assisted with the following description. Gardner and Kevin Burke shot most of the footage, assisted with sound by Kunju Vasudevan Nambudiripad and M. Narayanan Nambudiripad, who both could enter the enclosure. The film crew also included Mankada Ravi Varma and Sarwesh Kumar.

PLATE 22

The majority of the material was documented using Arriflex BL and Eclair NPR cameras to provide a synchronous sound record. Affiliated activities were documented with the help of a Bolex and Arriflex ST. Sound for the film documentation was recorded using a Nagra 4 and Stellavox SP7. The audio portion of the film suffered from problems generated by the equipment, extraneous noise, occasional distance of reciters or chanters from the microphones, and the customary softness of some of their voices. Wind also degraded the audio record, and the general commotion, hubbub, and crowding of visitors, in addition to physical exclusion from the locus of activity, interfered with the aims and ends of both recording and photography.

Robert Gardner at Harvard University, the Smithsonian Institution, the Government of India, Instituut Kern (Leiden), and Frits Staal at the University of California have copies of the films, some of which are videotapes. A 45-minute 16-mm color film was produced from these materials with the help of Michel Chalufour. It was released under the title *Altar of Fire*, and is available through the Extension Media Center of the University of California at Berkeley.

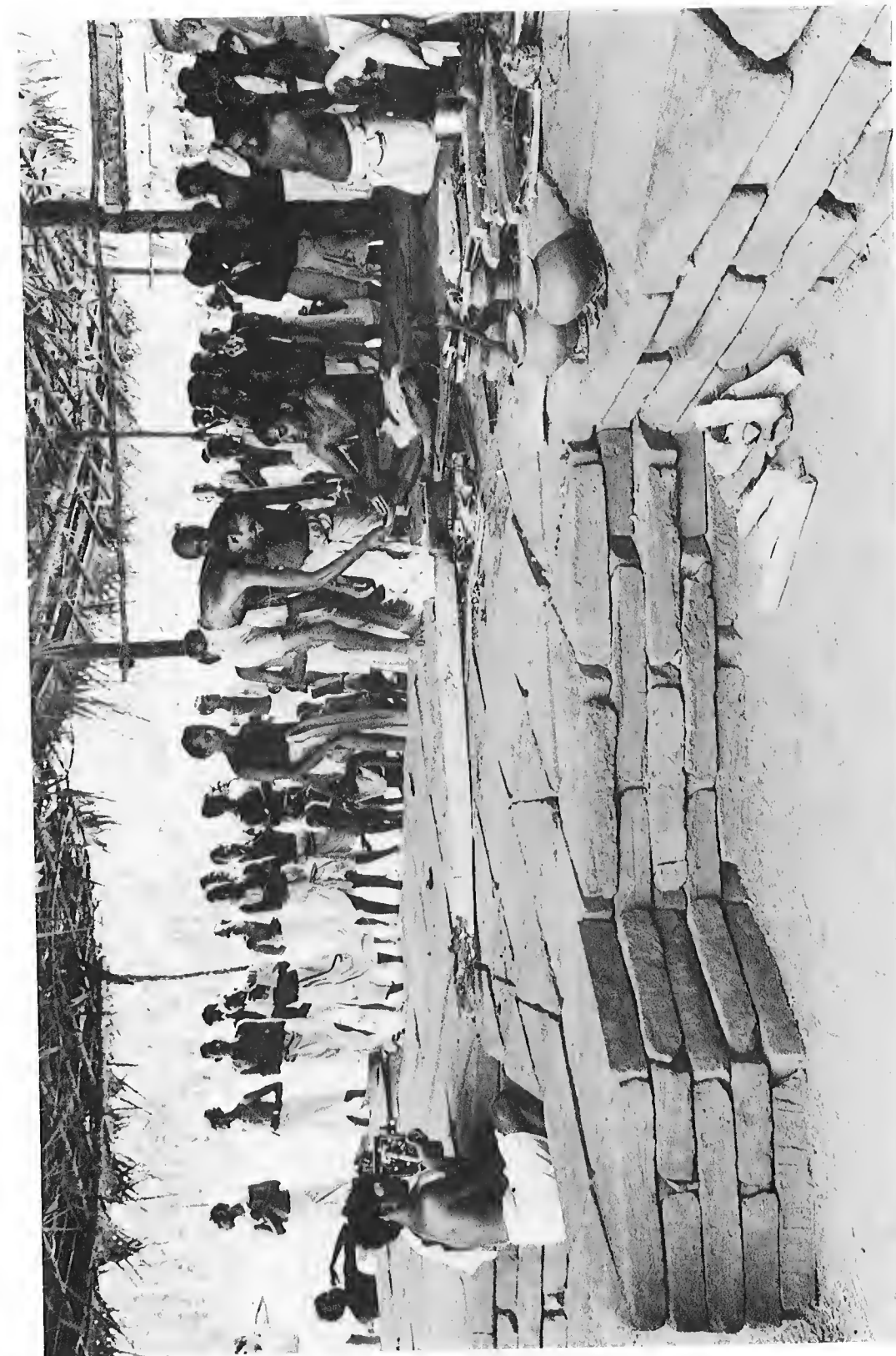
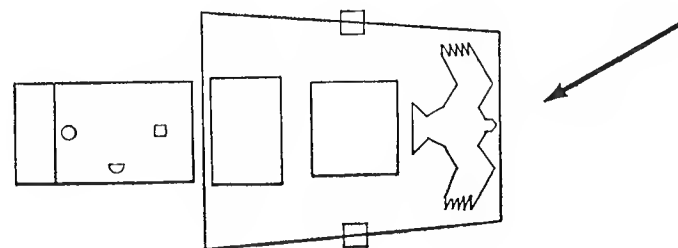
During the summer of 1975 I had access to a balky Moviola editing console and prepared seventy-eight pages of tentative annotations of the films with assistance from Harold Arnold, Saraswathy Staal, and (for the Pravargya) Wayne Surdam. These annotations were produced with the help of Miranda Ewell, the Department of South and Southeast Asian Studies, and the Committee on Research of the University of California at Berkeley. Originally it was intended to revise and include them in the present volume, but this idea was abandoned since the volume is already large enough. What follows is a list of contents that may give a rough idea of what has been filmed. The films could of course not picture the totality of the ritual, but they illustrate selected episodes. The selections were made through intermittent and mostly nocturnal discussions, before and during the performance, between Cherumukku Vaidikan, Robert Gardner, and myself.

In the following table the first column indicates the ritual day, the second the date, the third the number of the printing reel (marked "SM" for "Smithsonian"), and the fourth the camera roll (each of 400 feet and lasting

PLATE 22

Nambudiri Cameraman After Flow of Wealth

Kunju Vasudevan Nambudiripad with Bolex Camera; the prati-prasthātā holds a dish for the adhvaryu.



PART V FILMS, TAPES & CASSETTES

approximately 11 minutes) and cameraman (marked "RG" for Robert Gardner, "KB" for Kevin Burke, and "RV" for Ravi Varma). The fifth column provides a title or phrase descriptive of the contents, and the sixth refers to the corresponding episode in the descriptions of Part II of this book.

Ritual day	Date	Printing reel	Camera roll	Description	Episode
1	Dec. 31, '74	SM-1	RV/100/8	Carpenter at work	
	Feb. 7, '75			Preparing clay	
	Feb. 9		RV/100/9	Preparing ground for śālā	
	Feb. 22-23		RV/100/10-11	Making bricks and pots	
	Mar. 9		RV/100/12-13	Rehearsals at Shoranur	
	Mar. 13		RV/100/14	Construction of śālā	
	Mar. 26		RV/100/20-21	Construction of śālā; pots and animals heads	
	Mar. 30		RV/100/22	Carpenter makes goblet	
	Apr. 5		RV/100/24-25	Collecting Soma	
	Apr. 12	SM-2	RG/400/7	Entrance of participants	1
			RG/400/8	Preparation of ukhā pots	
			RG/400/9	Introductory rites	
		SM-3	RG/400/10-14	Animal sacrifice for Vāyu	2
		SM-4/5	RG/400/15-16	Election of priests	3
		SM-5	RG/400/17	Making fire	
	Apr. 13	SM-5/6	RG/400/17-19	Consecration	4
2	Apr. 13	SM-6	RG/400/20	Pravargya implements	6
4	Apr. 16		RG/400/21	Construction of new domestic altar	7
		SM-7	RG/400/22	Purchase of Soma	8
			RG/400/23-24	Iṣṭi for King Soma	
3		SM-8	RG/400/25-26	Measurement of Mahāvedi	10
4		SM-8/9	RG/400/27-28	Foundation of the altar	12
4-6	Apr. 16, 18	SM-9/10	RG/400/28-30	Pravargya	9
6	Apr. 18	SM-9/10	RG/400/30/31	Upasad	
		SM-10	RG/400/31	Swelling of Soma	
7	Apr. 19		KB/400/2	Pravargya	
		SM-10/11	RG/400/33-34	Fourth layer	16
8	Apr. 20	SM-12/13	RG/400/36-38	Fifth layer	17
			KB/400/4-5		
		SM-13	KB/400/5	Rudra	18

FILMS

Ritual day	Date	Printing reel	Camera roll	Description	Episode	
9	Apr. 21	SM-14	KB/400/6	Chants around Agni		
			RG/400/40	Subrahmaṇyā	9	
			RG/400/40-42	Deposition of Pravargya	19	
		SM-15	KB/400/7-8	Carrying forth of Agni	20	
			KB/400/8	Flow of wealth	21	
		SM-16	RG/400/43			
			KB/400/9	Soma Hall, Sadas	23	
			RG/400/44	Dhiṣṇya hearths		
			RG/400/44	Carrying forth of Soma and Agni	24	
10	Apr. 22	SM-17	KB/400/10	Sacrificial pole		
			RG/400/45-47	Soma pressing and outdoor chant	25	
		SM-17/18	RG/400/47-48	Animal sacrifices	26	
			KB/400/11-12			
		SM-19	KB/400/13	Entering Sadas		
10-11	Apr. 22-24	SM-19/20	RG/400/49	Soma sequences	27-30	
			KB/400/14-17			
11	Apr. 25	SM-21	KB/400/18	Āśvina recitation	31	
12		SM-21/22	RG/400/51-52	Unnetā's libation; ancestral and expiation rites	32	
		SM-22	RG/400/52-53	Final bath		
			KB/400/20	Concluding offering		
		SM-23	KB/400/21	Animal sacrifice		
			KB/400/22	Burning of śālā		
	Apr. 23	SM-21	RG/400/50	Ṛgveda recitation with Mudras		
				<i>Interviews</i>		
	Apr. 19	SM-10	RG/400/33	E. Carpenter		
				N. A. Jairazbhoy		
		SM-11	RG/400/34	Yasuke Ikari		
				Asko Parpola		
			KB/400/3	J. C. Heesterman		
			RG/400/35	Erkkara Raman		
				Nambudiri		
	Apr. 23	SM-21	RG/400/50	E. R. Sreekrishna Sarma		

II. THE TAPES

WE RETURNED WITH nearly eighty hours of recorded tape, which covered almost the entire performance, omitting repetitions (e.g., the Pravargya) and the final rites, which were drowned out by crowd noise. N. A. Jairazbhoy, who assisted with the following description, E. Carpenter, and I were in charge of the recordings, which required almost continuous attention. Occasionally we were assisted by other visiting scholars, such as Romila Thapar.

PLATE 23

All recitations and chants were recorded on Scotch 209 low-noise tapes. The recordings were made on one Nagra 4.2 and one Nagra 4L tape recorder, operating alternately with overlaps. Three microphones were connected at all recordings to the Nagra 4.2 tape recorder, two through the microphone inputs and one through the line input (accessory socket) through a line amplifier. The signal from these microphones was fed through the Nagra 4.2 into the Nagra 4L via the mixer input. The microphones were selected from the following: one portable Sennheiser 815 "shotgun," used especially for distant or soft chants (e.g., many of the sāmans), one Sennheiser 415, two Sennheiser 405, and one Beyer M 160. The Sennheiser microphones were of the condenser type, while the Beyer was of the dynamic type. All microphones had cardioid characteristics and were provided with wind screens. Cables were hidden within the thatched roofs. The last four microphones were suspended from the roofs at the following points:

1. In the Old Hall, above the vedi
2. In the Sadas, a little to the west of the hearth of the Brāhmaṇā-cchamsin
3. In the Soma Hall, above the uparava holes
4. Above the tail of the bird-shaped main altar.

The tape recorders were operated from a table immediately to the south of the Old Hall (see Figure 32).

Complete copies of the tapes are in the possession of the School of Oriental and African Studies, London, and the University of California, both at Los Angeles and at Berkeley.

The following table provides a survey of the recordings. The first column indicates the ritual day, the second the date, the third the size of the reel and the fourth its number. Reels 1–23 were recorded at 7 1/2 inches-per-second, the remaining reels at 3 3/4 inches-per-second. The fifth column gives the approximate duration of the recordings.

TAPES

Ritual day	Date	Reel size (inches)	Reel number	Duration
1	Apr. 12	5	1–18	7 hours 30 minutes
2	Apr. 13	5	19–23	1 hour 52 1/2 minutes
		5	24–27	3 hours
3–4	Apr. 16	5	27(cont.)–38	8 hours 15 minutes
5	Apr. 17			
6	Apr. 18	5	38(cont.)–40	1 hour 30 minutes
7	Apr. 19	5	41–44	3 hours
8	Apr. 20	5	45–51	5 hours 15 minutes
9	Apr. 21	5	52–66	11 hours 15 minutes
10	Apr. 22	5	66(cont.)–70	3 hours
		7	71/72–89/90	15 hours
11	Apr. 23	7	89/90(cont.)–105/106	12 hours
			[79/80 on 75/76; 87/88 on 83/84]	
12	Apr. 24	7	105/106(cont.)–115/116	7 hours 30 minutes
				TOTAL: 79 hours 7 1/2 minutes

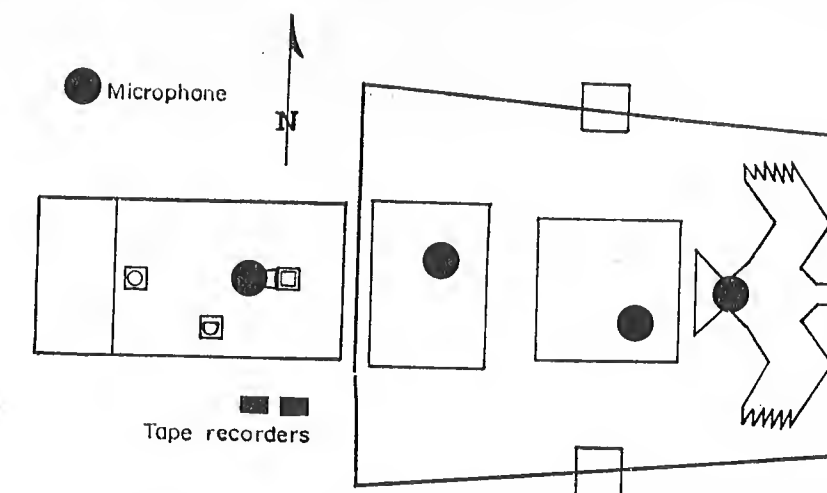


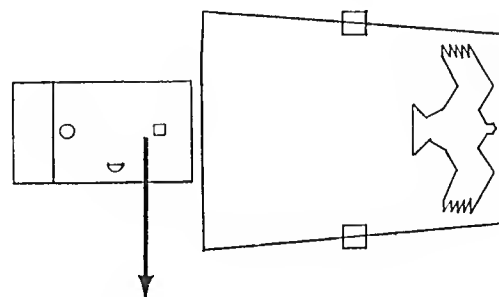
Figure 32—Placement of Microphones for the Sound Recordings

Unlike the stutis of the Atirātra, many of the Agnicayana sāmans coincided with or overlapped other recitations and activities, and were therefore not clearly audible. This applies in particular to chants sung during the foundation of the altar (Episode 12) and to the Flow of Milk (kṣīradhārā) chants (Episode 18). These were recorded separately from Itti Ravi in December 1978. At that time the ṣoḍaśi śastra (Episode 29) was also recorded separately from members of the Cherumukku Vaidikan family.

PLATE 23

The Nagra Tape Recorders

From left to right: Frits Staal, Romila Thapar, Kevin Burke,
Robert Gardner, Asko Parpola, Kunju Vasudevan.



III. THE CASSETTES

THE RECITATIONS AND chants on the two cassettes that accompany this book were selected from all available tapes. The master tapes for the cassettes were made at Celestial Sound, San Francisco, with the assistance of Louis T. Judson of Intuitive Audio.

The original tapes were played on the Nagra 4.2 that recorded them, filtered to remove subsonics and ultrasonics with an API 550 equalizer and peak-limited with a UREI LA-3A leveling amplifier. The master tapes were recorded on a Revox A-700 tape recorder with dbx 154 noise reduction on Ampex 456 tape. After editing, dbx copies were made for duplicating cassettes.

Most of the recordings on the cassettes were made during the 1975 performance. Recording 1, the teaching of the Ṛgveda, was made a week earlier, and recordings 6 and 13 were made in 1978. The last selection contains two versions of an episode recorded both during the performance in 1975 and again in 1978.

The description of the cassette material that follows is not self-contained, but refers to the corresponding descriptions in Part II of Volume I. In most cases the full text of the recitations (in Nāgarī script) and of the chants (in Roman script), together with a translation, is given there. Where these do not occur in Volume I, they are given here.

Cassette I

Side A

1. Ṛgveda Teaching at the Vaḍakkū Maṭham, Trichur (Vol. I, page 174). Ṛgveda 1.3.2c-4b:
*. . . dhiṣṇyā vanātaṃ girāḥ ||
dasrā yuvākāvaḥ sūtā nāsātyā vṛktabārhiṣaḥ | ā yātaṃ rudra-
vartanī || indrā yāhi citrabhāno sūtā ime tvāyavāḥ |*
. . . you gain attentive praise, you marvelous, friendly Aśvins,
yours are the Soma draughts of the sacrificer who spreads the
sacrificial gress. Come here, you impellers of Rudra, come
here, Indra, the Soma draughts long for you!
Recorded: April 7, 1975
Duration: 1 min., 54 sec.
2. Beginning of the Agnicayana (Episode 1, page 287)
TS 4.1.1.1a-3h, followed by tyāga for Savitr.
Duration: 5 min., 23 sec.
3. The Consecration (Episode 4)
3A. TS 4.2.1.3g-5n (page 325)
Duration: 5 min., 25 sec.

- 3B. BSS 6.5: 161.14-162.1, three times (page 328)
Duration: 1 min., 28 sec.
- 3C. BSS 6.6: 162.4-11, followed by beginning of praiṣārtham in
Malayalam (page 698)
Duration: 5 min., 18 sec.
4. Purchase of Soma (Episode 8)
- 4A. BSS 6.14: 170.15 (page 347)
*ṛṣa tē gāyatro bhāga iti me somāya brutāt
ṛṣa tē trīṣṭubho bhāga iti me somāya brutāt
ṛṣa tē jāgato bhāga iti me somāya brutāt
chandomānāṃ sāmṛājyaṃ gaccheti me somāya brutād*
(TS 3.1.2.1)
"This is your Gāyatrī portion," say for me to Soma
"This is your Trīṣṭubh portion," say for me to Soma
"This is your Jagatī portion," say for me to Soma
"Become ruler of the Chandomas," say for me to Soma!
Duration: 31 sec.
- 4B. BSS 6.14: 172.1-4 (page 347)
Duration: 12 sec.
- 4C. BSS 6.14: 172.19 (page 358)
Duration: 3 sec.
5. Swelling Soma (Episode 8, pages 358-359)
TS 1.2.11.1a-b; 2.4.14.1b, by thirteen priests and the ya-
jamāna.
Duration: 8 min., 30 sec.

Side B

6. Chants for the Golden Man (Episode 12, pages 416-417)
Jaiminiya AG 12.7-9. Chanted by Itti Ravi Nambudiri.
Recorded December 22, 1978.
Duration: 6 min., 22 sec.
7. Consecration of the Luminous Pebbles on the Fifth Layer
(Episode 17, page 500)
TS 1.4.34; tayādevata TS 4.2.4.41, twelve times; sūdadohasa
TS 4.2.4.40, twelve times. Notice the varying distance of the
pebbles, nos. 56*-67*, from the microphone.
Duration: 5 min., 12 sec.
8. Iṣṭi for Vaiśvānara (Episode 20)
BSS 10.52:55.12 (page 562)
Adhvaryu: *o śrāvaya* "Make (him) hear!"
Agnīdh: *astu śrauṣaṭ* "Be it so! May he hear!"
Adhvaryu: *agnim vaiśvānaram yaja* "Say the yājyā for Agni
Vaiśvānara!"

Hotā: [bhūr bhuvah] ye yajāmahe 'gnim vaiśvānaram
 "[Earth! Air!]

We who say the yājyā for Agni Vaiśvānara!"

*prṣto divi prṣto agniḥ pṛthivyām prṣto viśvā oṣādhīr ā viveṣa /
 vaiśvānarah sahasā prṣto agniḥ sa nō diva sa riṣaḥ pātu naktām //*
 (RV 1.98.2)

"Sought in heaven, sought on earth, the much-sought Agni
 has entered all the plants. With force, Agni Vaiśvānara is
 sought. May he protect us from harm, day and night."

vauṣaṭ "May [Agni] lead [the offerings to Agni Vaiśvānara]!"
 Yajamāna: *agnaye vaiśvānarāya idam na mama* "This is for
 Agni Vaiśvānara, not for me!"

TS 5.7.5.2b (page 562)

Duration: 1 min., 17 sec.

9. Flow of Wealth (Episode 21)

BSS 10.54: 56.10, TS 4.7.1 (beginning; page 563)

Duration: 1 min., 40 sec.

10. Outdoor Chant for the Purified Soma (Episode 25)

Bahispavamānastuti (pages 603–604)

JSS 11:14.3–5 (page 605)

Duration: 3 min., 53 sec.

11. Nocturnal recital in the third round by Maitrāvaruṇa (Episode
 30: 26th śastra, page 675)

*śomsāvo ā tvetā ni śīdatendram abhi pra gāyata /
 sakhāya stomāvāhasas sakhāya stomāvāhaso ā tvetā ni śīdatendram abhi pra gāyata / (2x)
 sakhāya stomāvāhasas sakhāya stomāvāhaso purūtamam purūṇam iśānam vāryānam /
 indram some sacā sūta indram some sacā sūto sa ghā nō yoga ā bhūvat sa rāye sa puram-
 dhyām /
 gamad vājēbhīr ā sa nō gamad vājēbhīr ā sa nō śomsāvo ā tv āsatravā gāhī nyūktāni ca
 dhūyase /
 upame rōcane diya upame rōcane diyo tubhyāyam adribhiḥ sūto gobhiḥ śrīto medāya kam /
 pra somā indra hūyate pra somā indra hūyato indra śrudhi su me havām asme sūtasya
 gomātaḥ /
 vi pītim tṛptim āsnuhi vi pītim tṛptim āsnuho śomsāvo yasya samsthe na vṛnvate harī
 samatsu satrāvaḥ /
 tasmā indrāya gāyato sutapāvnē sūtā ime śucāyo yanti vītayē / somāso dadhyāśiro tvam
 sūtasya pītayē sadyo vṛddho ājāyathāḥ /
 indra jyaiṣṭhāya sukrato ā tvā viśantv āśavaḥ somāsa indra girvaṇaḥ /
 sam tē santu pracetaso tvām stomā avivṛdhan tvām ykthā śātakrato /
 tvām vārdhantu nō girō akṣitotiḥ saned imam vājam indrāḥ sahasrīnam /
 yasmīn viśvāni paumsyō mā nō martā abhi drūhan tanūnām indra girvaṇaḥ /
 iśāno yavayā vadho śomsāvo aham dām grṇate pūrvaṇi vasu /
 aham brahmā kṛṇavaṇi mahyam vārdhāno aham bhūvaṇi yajamānasya coditā /
 ayājvanah sākṣi viśvāsmīn bharō mām dhur indram nāmā devatā /
 divaś ca gmaś cāpām ca jantavō aham harī vṛṣāṇā vivratā raghū /*

*aham vajram savāse dhṛṣṇv ā dādo aham atkāṁ kavayē śīsnatham hathāiḥ /
 aham kutsām āvam abhir ūtibhō aham śuṣṇāsya śnathitā vadhār yamam /
 na yo rāra āryam nāma dasyāvo aham pītevā vetasūmrabhiṣṭāye /
 tugram kutsāya smadibham ca randhāyo aham bhūvaṇi yajamānasya rājani /
 pra yad bhare tujāye na priyādhṛṣō aham randhayaṇi mṛgāyaṇi śrutarvāne /
 yan mājihīta vāyunā cānānuṣo aham veṣam namram āyavē 'karam /
 aham savyāya padgṛbhīm arandhāyo aham sa yo navāvāstvam bṛhadrātham /
 sam vṛtreva dāsam vṛtrahārūjo yad vārdhayāntam prathayāntam ānuṣak /
 dūre pāre rajāso rocānākāro aham sūryāsya pari yāmy āśubhiḥ /
 praitāśebhīr vahāmāna ojaso yan mā sāvo manūṣa āhā nīrñijē /
 ṛdhāk kṛṣṇe dāsam kṛtvyaṇi hathō aham sāptahā nahūṣo nahūṣtarah /
 prāśrāvayaṇi savāsā tūrvaṣaṇi yadō aham nyānyaṇi sahasā sahas karam /
 nava vṛdhāto navatim cā vakṣayo aham sapta śṛavatō dhārayaṇi vṛṣā /
 dravītnvāḥ pṛthivyāṇi sīrā adhō aham arṇāṇsi vi tirāmi sukratūḥ /
 yudhā vidam manāve gātum iṣṭayō aham tad āsu dhārayaṇi yad āsu na /
 devaś cāna tvaṣṭādhārāyad ruṣō spārham gavām ūdhāḥsu vakṣaṇāsv ā /
 madhō madhy svātryaṇi somām āśirō śomsāvo evā devāṇi indro vivye nṛn /
 pra cyautnenā maghavā satyarādho viśvet tā tē harivaḥ śacivaḥ /
 abhi tūrāsāḥ svayaśo grṇanto evā devāṇi indro vivye nṛn /
 (last two lines twice)
 pra cyautnenā maghavā satyarādho viśvet tā tē harivaḥ śacivaḥ /
 abhi tūrāsāḥ svayaśo grṇantom / /
 (RV 1.5.1–3; 8.82.4–6; 1.5.4–10; 10.49.1–11)*

Let us both recite! Come, sit down, sing for Indra!

You friends offering praise, you friends offering praise O! Come here, sit down, sing
 for Indra! (2x)

You friends offering praise, you friends offering praise O! For the first among many,
 owner of all that is exquisite!

For Indra with pressed Soma, for Indra with pressed Soma O! Let him help us in our
 effort, he for wealth and happiness!

May he come with rewards to us, may he come with rewards to us O! Let us both recite!

You who are without enemies, come, you are called to the recitations,

In the highest radiance of heaven, in the highest radiance of heaven O! For you this

Soma has been pressed with stones, mixed with milk, for rapture indeed!

Indra, Soma is poured, Indra, Soma is poured O! Listen, Indra, to my invitation.

Of the milky juice pressed here,

Obtain drinking and satisfaction, obtain drinking and satisfaction O!

Let us both recite! Whose horses the enemies cannot stop in the clashes of war,
 Sing for that Indra O! These pure pressed draughts come to the drinker of Soma, for
 the feast,

Mixed with sour milk O! You were born fully grown to the drinking of Soma,

For preeminence, clever Indra O! The songs of praise, the recitations have strength-
 ened you, insightful one.

Let our songs strengthen you O! May Indra, always helping, gain this thousandfold
 reward.

In whom is all virility O! Let no mortals harm our bodies, Indra, fond of song,

I made brahman, powerful one O! Let us both recite! “I gave the singer his first wealth.
I made brahman to strengthen me O! I directed the yajamāna.
In each fight I conquered those without ritual O! They made me the god named Indra.
The creatures of heaven, earth, and the waters O! I guide the two horses, strong as bulls.
I grasp the thunderbolts for strength O! For the seers I hit with blows,
I helped Kutsa with such assistance O! Piercer of Śuṣṇa, I controlled the weapon.
I did not surrender the Aryan name to the Dasyu O! Like a father I assisted the Vetasus.
I subjected Tugra and Smadibha to Kutsa O! I made the yajamāna rule.
When I furthered Tuji, his dear horses could not be hurt O! I subjected Āyu to the natives.
I subjected Paḍgr̥bhi to Savya O! For Navavāstva, Bṛhadratha,
I, Vṛtra-slayer, destroyed Dāsa just like Vṛtra O! When he was growing, extending properly,
I turned him into light at the far end of space O! I go about with the runners of the sun,
Forcefully moving with the Etaśas O! When men advised me to cleanse,
I got rid of the victorious Dāsa with blows O! Killer of seven, I am more Nahus than Nahus.
Through my eminence I made Turvaśa and Yadu famous O! I conquered some with force,
I strengthened ninety-nine others O! Bull, I support the seven rivers,
Running on earth O! Cleverly I cross the streams.
Fighting I found Manu room to go O! I keep in them
What not even god Tvaṣṭr could keep in them O! Milk in the cows’ udders, in their bellies,
Sweeter than sweet to mix with Soma O!” Thus spoke Indra to gods and men,
With animation, generous, truly beneficent O! You strong horseman, self-glorious,
All the powerful applaud you O! Thus spoke Indra to gods and men,
(last two lines twice)
With animation, generous, truly beneficent O! You strong horseman, self-glorious,
All the powerful applaud you OM!
Duration: 7 min., 29 sec.

Cassette II

Side A

12. The Sixteenth Chant (Episode 29, pages 659–660; for the vi-
ṣṭuti, see Figure 50, page 652). Begins with BŚS 7.8: 212.19–213.1,
TS 3.3.2.1a, etc. (pages 625–626).

The following rounds are included on the cassette:

I.I.I.II.II.III

I.II.II.II.III.III

Duration: 29 min., 52 sec.

Wayne Howard recorded the first *stotriyā* from Itti Ravi Nambudiri on July 9, 1971. The following transcription of his recording is more complete than the one on the cassette, since in the ritual every section (*vacana*) is sung in a single breath (see Howard, this volume, page 334).

Ṣoḍaśi: Stotriyā 1. [HXb(2)]

♩ = 116
g = g#

o

ham

Prastava
/ in dra ju

șă

pră vā

PART V FILMS, TAPES & CASSETTES

Udgītha

ha / o yā hi sū ra ha ri ha

pā yi

bā

sū

tā

sū

tā

sū

tā

sū

CASSETTES

syā

mā

ā

tir

tā

ā

ā

ā

ā

mā dho

Pratihāra

h / cā

kā

nā scā

Upadrava

mo

bbā dā

Nidhana

yo hā

yi //

Side B

13. The Sixteenth Recitation (Episode 29, pages 660–663)
This begins with the last two rounds of the sixteenth chant (III. III).

During the last, the Prastotā recites:

eṣottamaḥ "This is the last" (page 604).

This is followed by the first verse of the sixteenth recitation, as it was recorded, during the performance, on April 23, 1975. Then follows the entire sixteenth recitation, recorded separately, together with pratigara, Stuti Milking (page 605), Śastra Milking (pages 624–625), etc., in 1978.

The nivid invocation is similar to ŚŚS 8.25.1. Professor E.R. Sreekrishna Sarma has found the same text in a commentary on the sūtra, and he has provided both text and translation:

1. *asya made jaritar indraḥ somasya matsat/*
2. *asya made jaritar indro 'him ahan /*
3. *asya made jaritar indro vṛtram ahan /*
4. *asya made jaritar indra ud dyām astabhanāt aprathayat*
prthivīm /
5. *asya made jaritar indra udāryaṃ varṇam atirad ava*
dāsam ahan /
6. *asya made jaritar indro vyantarikṣam atirad ā sūryaṃ*
divy airayat /
7. *asya made jaritar indro 'pinvad apito ghinvad ajuvaḥ /*
8. *asya made jaritar indra ṛṣyān iva pamphaṇataḥ parva-*
tān aramṇāt /
9. *asya made jaritar indraḥ samudraṃ prakupitam*
aramṇāt /
10. *asya made jaritar indra iha śravad up gira sthāt /*
11. *asya made jaritar indra iha śravad iha somasya*
matsat //

1. In its intoxication O! Praiser, Indra pleased with Soma
2. In its intoxication O! Praiser, Indra slew the serpent
3. In its intoxication O! Praiser, Indra slew Vṛtra
4. In its intoxication O! Praiser, Indra gave firm support to heaven and spread out the earth
5. In its intoxication O! Praiser, Indra placed the Ārya color above and put the dark (color) down
6. In its intoxication O! Praiser, Indra opened up the middle world and drove the sun to heaven
7. In its intoxication O! Praiser, Indra released the waters and . . . (?)

8. In its intoxication O! Praiser, Indra set at rest the mountains that were galloping like race horses
9. In its intoxication O! Praiser, Indra set at rest the much agitated ocean
10. In its intoxication O! Praiser, let Indra stand by hearing the praises
11. In its intoxication O! Praiser, let Indra hear [the praise] here and be pleased with Soma.

The final oblation for Indra Ṣoḍaśi has for its offering verse:

apāḥ purvēṣāṃ harivas sūtānām atho idaṃ savānaṃ kevalaṃ te /
mamāddhi somaṃ madhūmantam indra satrā vṛṣan jaṭhara a vṛṣasva //

You drank from former pressings, horse rider,
this libation is for you only!
Be drunk from the Soma, Indra,
pour it all together down your belly, you bull!
(RV 10.96.13)

Recited by C. V. Vasudevan Akkitiripad, the pratigara by C. V. Somayajipad, the third voice C. V. Krishnan Nambudiri.
Recorded December 1978.
Duration: 27 min., 40 sec.

CONTRIBUTORS

HAROLD F. ARNOLD (1943-) is a graduate student in the Department of South and Southeast Asian Studies at the University of California, Berkeley. After receiving his A. B. in Romance Languages and Literatures from Princeton University in 1966, he studied tabla for three years at the American Society for Eastern Arts. From 1969 to 1972 he lived in Banaras, where he earned his M.A. in Indian Philosophy and Religion at Banaras Hindu University, and learned Sanskrit from Pt. Ambika Datta Upadhyaya. He studied Vedic ritual and Mīmāṃsā with Agnihotram Ramanuja Tatachariar in Madras from 1979 to 1982.

K. BALASUBRAHMANYA SASTRI (1900-) studied at Tiruvadi, Tanjore District, and Madras (Śiromaṇi in Mīmāṃsā, Vyākaraṇa, and Sāhitya). He taught at Manamadurai and Chidambaram, was Professor and Principal of Madras Sanskrit College (1946 to 1970), Professor of Double Mīmāṃsā at Tirupati, and Chief Professor at Mantrālayam, Andhra Pradesh. He received many honors and titles, including Mīmāṃsāvācaspati, Alaṃkāra Keśari, Paṇḍitarājā (from the Mahārājā of Cochin), Śāstraratnākara (from the Kanchi Mutt), Mahāmāhimopādhyāya (Allahabad Sanskrit Association), and an award from the President of India. He has written nearly fifty articles and ten books, and has trained more than five hundred disciples who are teaching Sanskrit in various institutions. He is now retired and lives in Mylapore, Madras.

ERKKARA RAMAN NAMBUDIRI (1898-) was born in Kerala in a traditional family of scholars. His first education was at the feet of Mūriyath Acyuta Vāriar, and he learned the Ṛgveda from his father. He also learned Sanskrit from Vidvān Pakaravūr Nilakaṇṭhan Nambudiri, and smārta rituals from his family guru, Kopramārath Mana. He has been adhvaryu twice in the Agniṣṭoma and once in the Atirātra, and has participated in more than a hundred yajñas. He has been teaching the Vedas for the last sixty years, and has written a number of original essays on the Vedas, Purāṇas, Yajñas, etc. His publication *Āmnāyamathanam*, "The Kindling of Tradition," won an award from the Kerala Sahitya Academy. He is editor of the journal *Anādi*, "Without Beginning" (i.e., "Eternal"), which is published by the Tirunāvāya Brahmasvam Maṭham, Tavanur, and deals with the Vedas, Śāstras, Purāṇas, and related subjects. The title *Vedaratna*, "Jewel of the Vedas," was conferred on him by the Sanskrit College at Pattambi.

JAN C. HEESTERMAN (1925-) has held the Chair of Indian civilization at Leiden University since 1964. He was born and educated in Amsterdam. From 1945 to 1950 he studied Sanskrit and related subjects at Utrecht, where he received his Ph.D. in 1957 for a study of "The Ancient Indian Royal Consecration." Apart from Vedic subjects, his interests include later Indian history. His publications on Vedic ritual have appeared mainly in the *Indo-Iranian Journal* and in the *Wiener Zeitschrift für die Kunde Süd- und Ostasiens*.

CHRISTIAAN HOOYKAAS (1902-1979) studied Indonesian culture at Leiden Uni-

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versity for eight years. After receiving his Ph.D. degree for work on the Old Javanese recension of the Pañcatantra (1929), he worked for some years in Java and Bali, which sparked a lasting interest in these areas. The war in the Pacific acquainted him with Burma, Thailand, and Vietnam. In 1946 he became a professor ordinarius of Indonesian literature at the University of Indonesia. After his retirement from that post in 1951, he was appointed reader for Old Javanese at the School of Oriental and African Studies, University of London. He retired in 1970, but sabbatical study leaves, as well as his own initiative, enabled him to maintain close ties with Bali. That island, where Old Javanese religion and literature are still part of daily life, remained his field, while research on its connections with India was his hobby.

WAYNE HOWARD (1942-) received a B. M. in piano and a B. A. in mathematics from Belhaven College (1964), followed by an M. M. (1967) and a Ph. D. (1975) in musicology from Indiana University. He taught music history and harpsichord at Indiana University and at Kent State University, and was Visiting Lecturer in Ethnomusicology at the University of Georgia. He is presently Regional Director of Independent Scholars of Asia. During 1970-71 he was a Fulbright Scholar in India. He is author of *Sāmavedic Chant* (New Haven, 1977) and *Veda Recitation in Vārāṇasī* (Delhi-Patna-Varanasi, forthcoming). He is editor of *Classical Music of South India: Karnatic Tradition in Western Notation* by Jean Stackhouse and Kantimathi Kumar (New York, forthcoming) and his published articles include "Arabian Music" and "Indian Music" in the *Academic American Encyclopedia* (Princeton, 1980), "A Yajurveda Festival in Kēraḷa" in *Music East and West: Essays in Honor of Walter Kaufmann* (New York, 1981), "Music and Accentuation in Vedic Literature" in *The World of Music* (Berlin, 1982), and "Sāmaveda Ārcika Recitation of the Nampūtiris" in *Dr. E. R. Sreekrishna Sarma Felicitation Volume* (1982).

YASUKE IKARI (1940-) studied Indology and received his B.A. (1966) and M.A. (1968) from Kyoto University, and his Ph.D. from the University of Chicago (1979). He served as Instructor at Kyoto University from 1973 to 1977, and Associate Professor at Kinki University in 1978, and at the South Asian Division of the National Museum of Ethnology, Japan, from 1979 to 1982. He is currently Associate Professor at Kyoto University. He has published articles on Vedic literature, especially in the field of Vedic ritual.

STANLEY INSLER (1937-) studied Indology and Iranology in the United States and in Germany with Paul Tedesco, Paul Thieme, and Karl Hoffmann. His two chief fields of interest are Vedic Sanskrit and Avestan, about which he has written extensively. He has taught at Yale University since 1963, where he is currently Professor of Sanskrit and Chairman of the Department of Linguistics. Mr. Insler is also Secretary-Treasurer of the American Oriental Society. In 1975 he published a translation and commentary on the Gāthās of Zarathustra.

MUTTATUKKATTU MAMANNU ITTI RAVI NAMBU DIRI (1904-) was born in Panjal in the Muṭṭatukkāṭṭil Māmapṇū family, which is known as ōṭikkante illam since it is the "priest house" for most of the Sāmavedins. In 1910, when he was six, he witnessed the Sāmaveda Triṣandha in the Panjal temple with wonder and joy. The next

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year, the year of his upanayana, he saw the entire Agniṣṭoma performed by his father. One year later he began his study of the Veda under his father and grandfather's brother, famous as Udgātan Māmapṇū. By 1916, at samāvartana, he knew the entire saṃhitā. By the age of 18 he was well versed in ūha, ūṣāṇi, upaniṣads, Sanskrit, and ritual, and began to teach and perform priestly functions. At that time both the Agniṣṭoma and Atirātra were common, and he witnessed 25 of the former and 3 of the latter. In 1923 he first took part as a ṛtvik in an Agniṣṭoma. Since 1952 he has participated in 14 Agniṣṭoma, 3 Atirātra, and 90 Pravargya performances, and chanted 255 Sāmastutis, including 3 ṣoḍaśī stutis. In 1920 Triṣandha was performed in the Attoor temple, and in 1922 again in Panjal. This is considered a test, which he passed and so was recognized as ōttan (well versed in the Veda). In 1925 he married Devaki Antarjanam. At that time, when many Veda students lived in the home, his father died and family management fell to him. Times were changing, and he took an active part in the Nambudiri Yogakṣema Sabha, was a Congress worker, managing director of the Unni Nambudiri Yogakṣema Bank, and for ten years secretary of the Panjal Cooperative Society. In 1937 he made the first of eight all-India tours, during which he participated in All-India Vedic conferences and contributed lectures and articles on Veda and śrauta. He also became increasingly concerned about the weakening of his Vedic heritage: there are now only twenty Nambudiri houses belonging to the Sāmaveda, only six or seven Nambudiris who can chant, and no new students. He began to bring these facts to the notice of scholars and authorities, and had many long discussions about the fate of the Jaiminiya Sāmaveda and the Nambudiri Agniṣṭoma and Atirātra with Professor Staal, whom he first met in 1957. He is glad he could take an active part in preserving Sāmaveda and Atirātra from total extinction, but he feels that much more should be done, and would be very happy if he can be of any help. In 1979, the seventy-sixth year of his life, he was awarded a Certificate of Honour by the President of India.

CLIFFORD REIS JONES (1924-) received his B.A. from the University of California at San Jose and his Ph.D. from the University of Pennsylvania (1967). He has taught Art History at the Universities of Rochester and Pennsylvania and at Columbia University, and Asian Theatre at the University of Hawaii at Manoa. His seven years of study, research, and documentation in South Asia were supported by the Fulbright Program, the Ford Foundation, the JDR 3rd Fund, the American Institute of Indian Studies, the Smithsonian Institution, and the American Council of Learned Societies. In addition to numerous publications on the cultural history and ethnography of ritual, art, and performance, he has made five documentary films in India on these subjects. Presently he is teaching at Sonoma State University.

CHINTAMANI GANESH KASHIKAR (1910-) received his M.A. and D.Phil. degrees, and was Editor and Secretary of the Vaidika Saṃśodhana Maṇḍala in Poona (1933-67). From 1967 to 1974 he was a reader at the Centre of Advanced Study in Sanskrit, University of Poona, and since 1974 has been Editor, Sanskrit Dictionary Department, at the Deccan College in Poona. In 1968 he was president of the Vedic Section of Twenty-fourth All-India Oriental Conference in Varanasi, and in 1975 was sent by the Government of India to the International Sanskrit Conference in Berlin. He has collaborated on an edition of the Ṛgveda-saṃhitā with Sāyaṇa's commentary (Vols. II-V), the Ayurvediyapadārthavijñāna (1953), and the Kauśika-sūtra-dārilabhāṣya

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(1972). His publications include *Śrauta, Paitṛmedhika, and Pariśeṣa Sūtras of Bharadvāja*, Parts I-II (1965), *A Survey of the Śrautasūtras* (1968), *Śrautakośa*, Vols. I-II (1958-1970), and, in Marathi, *Aspects of Vedic Culture* (1972), *A History of Indian Plants* (1974), and *A Critical Analysis of the Vedic Sacrificial Religion* (1976).

K. KUNJUNNI RAJA (1920-) studied at Trichur, Madras (B.A., Mathematics, and Ph.D.) and the School of Oriental and African Studies, London (Ph.D.). He lectured in Kerala and at the University of Madras, where he was Professor and Head of the Department of Sanskrit. He is now Honorary Professor under the Government of India's Choodamani Scheme. His publications include *Contribution of Kerala to Sanskrit Literature* (1958; 2nd ed., 1979); *Indian Theories of Meaning* (1963; 2nd ed., 1969; 3rd ed., 1978); *New Catalogus Catalogorum*, Vols. III-V (as Associate Editor with Dr. V. Raghavan), Vols. VI-X (as Chief Editor); several books in Malayalam (*Londonil, Bhāṣācintakal, Bhāṣāgaveṣaṇam*, etc.); and about one hundred research articles in the fields of Indian theories of meaning and general linguistics, Sanskrit literature with special reference to Kerala, Indian literary criticism and aesthetics, Kerala culture, the Sanskrit stage, etc. He is a member of the Advisory Board of the Sahitya Akademi, Government of India; Academic Council, Rastriya Samskrit Samsthan; and Film Censor Board; and of the boards of studies in Sanskrit of several universities in South India. He was a delegate of the Government of India to the International Conference on Human Sciences of Asia and North Africa (Mexico, 1976), and visited Malaysia as an external examiner in 1977.

PAMELA MACFARLAND (1953-) completed her B.A. in Sanskrit and Indian Studies at the University of Toronto (1975) and subsequently studied at the Rhode Island School of Design. She received her M.A. from the Department of South and Southeast Asian Studies at the University of California, Berkeley (1980), where she is currently a Ph.D. candidate, working in the fields of Sanskrit literature and classical Indian history.

M. G. S. NARAYANA (1932-) is a native of Kerala State, India. After taking his M.A. in History with first rank from Madras University in 1953, he taught in Guruvayurappan College, Calicut, Kerala University, and Calicut University. He received his Ph.D. from Kerala University in 1973 for research on the history of Kerala under the Later Ceras of Makotai (ca. 800-1124). He has written three books in English—two on the history of Kerala and one on South Indian history—and has contributed more than twenty research papers to journals in India. He was Commonwealth Academic Staff Fellow at the School of Oriental and African Studies, University of London, during 1974-75, and in 1978 was president of the section on ancient India at the Indian History Congress. He is at present Professor and Head of the Department of History, as well as Dean of the Faculty of Humanities, at Calicut University. He is also a member of the Editorial Board of both the *Journal of Indian History*, Trivandrum, and the *Indian Historical Review*, New Delhi.

ASKO PARPOLA (1941-) studied Sanskrit and Indo-European linguistics, Greek and Latin at the University of Helsinki, taking his M.A. in 1963 and his Ph.D. in 1968. He has worked as a Research Fellow at the Scandinavian Institute of Asian Studies in Copenhagen, 1968-1972, and at the Academy of Finland since 1972. Docent of In-

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dology at the University of Helsinki since 1969, Parpola has also acted temporarily as Professor of Sanskrit and Indo-European linguistics in Gothenburg (1973) and as Professor of Comparative Religion in Helsinki (1977). He did field work in Pakistan and India in 1971 and 1975.

His major research interests are twofold: (1) The philological study of the Vedic texts, especially the Sāmavedic and Śrauta literature. An ongoing project is the critical edition of the entire Jaiminiya-Śrautasūtra with Bhavatrāta's commentary. (2) The decipherment of the Indus script and the reconstruction of Harappan language and religion. His publications include *The Śrautasūtras of Lāṭyāyana and Drāhyāyana and Their Commentaries: An English Translation and Study* (Helsinki, 1968-69); "On the Jaiminiyaśrautasūtra and Its Annexes" (*Orientalia Suecana*, 16); *The Literature and Study of the Jaiminiya Sāmaveda in Retrospect and Prospect* (Helsinki, 1973); *Materials for the Study of the Indus Script, I: A Concordance to the Indus Inscriptions* (with Sepe Koskenniemi and Simo Parpola; Helsinki, 1973); *Arguments for an Aryan Origin of the South India Megaliths* (Madras, 1973); "Tasks, Methods and Results in the Study of the Indus Script" (*Journal of the Royal Asiatic Society*, 1975); and "Dravidian V-Versus Indo-Aryan hV-" (*Annals of the Bhandarkar Oriental Research Institute*, 58-59).

M. R. RAGHAVA VARIER (1936-) is an epigraphist in the Department of History, Calicut University, Kerala, India. He was trained in epigraphy in the office of the Chief Epigraphist to the Government of India, Mysore (1973). He received his M.A. in Malayalam literature and language from Calicut University (1976) and completed the M. Phil. course in history at the Jawaharlal Nehru University, Delhi (1948). He has published several papers on various aspects of the history of Kerala. His special interests are religion and society in early South India and the cultural history of Kerala.

JAMES A. SANTUCCI (1942-) received his M.A. from the University of Hawaii and his Ph.D. from the Australian National University in Canberra, Australia. While at the Australian National University he studied under A. L. Basham. He is currently Professor of Linguistics and Religious Studies at California State University, Fullerton, and has been Chair of the Department of Linguistics at the same institution since 1974.

A. SEIDENBERG (1916-) received the Ph.D. degree in mathematics at Johns Hopkins. For a year (1944-45) during the war he was at the Radiation Laboratory, M.I.T. In 1945 he went to the University of California at Berkeley, where he is now Professor of Mathematics. In 1948-49 he held an Office of Naval Research Fellowship at Harvard and in 1953-54 he was a Guggenheim Fellow. He was Visiting Professor at the University of Mexico in 1963; at Harvard University in 1964-65; at the Accademia Nazionale dei Lincei, Rome, in 1972; and at the University of Milan in 1974. He was Principal Investigator for many years for the National Science Foundation grant to Berkeley in Algebra. For a couple of years he was a member of the Steele Prize Committee of the American Mathematical Society, and he is on the editorial board of the *Archive for History of Exact Sciences*. He is the editor of *Studies in Algebraic Geometry*, published by the American Association of Mathematics (1980). He has written works in Algebraic Geometry, Commutative Algebra, Differential Algebra, and other subjects. As a

side effect of his interest in mathematics, he also became interested in the history of mathematics. This has led him to propose ritual origins for some mathematical notions and for mathematics itself; in connection with the contribution to the present volume, see especially his paper in the *Archive for History of Exact Sciences*, vol. 18 (1978).

TADEUSZ SKORUPSKI (1945-) received his baccalaureat and licence in philosophy and theology at the Angelicum University in Rome and his Ph.D. degree in Tibetan and Sanskrit Buddhist literature at the School of Oriental and African Studies, University of London. He has made several expeditions to India and the Himalayas studying Tibetan culture and the religions of India, as well as art and architecture. He is now a Research Fellow at the School of Oriental and African Studies, London. He is the joint author (with D. L. Snellgrove) of *The Cultural Heritage of Ladakh*, and has in print *Sarvadurgatipariśodhana Tantra*. In addition, he has written articles on Tibetan mythology and legends.

CHERUMUKKU VAIDIKAN VALLABHAN SOMAYAJIPAD (1901-) studied Ṛgveda for four years under Para Damodara Nambudiri, who later became a saṃnyāsi. He studied Sanskrit from his family teacher, Koodallur Nambudiripad, and from P. S. Anantanarayana Sastri, a retired lecturer. He learned smārta and śrauta rituals from his father, who was foremost among the vaidikas of his time. He performed Somayāga like his father, grandfather, great grandfather, and the younger brother of his grandfather, who had all performed Somayāga and Agnicayana. He was adhvaryu once and hotā thrice in Somayāga. He also organized and conducted nine Somayāga and three Agnicayana performances, and participated in another forty Somayāga and three Agnicayana performances. When many Hindus were forcibly being converted to Islam during the Mopla outburst of 1921, he helped to organize the reclamation of those Hindus. He taught ritual to about sixty disciples, in addition to his sons. (His first son has performed Somayāga and Agnicayana, and has acted twice as adhvaryu and once as hotā in Somayāga; his second son has performed Somayāga; his third son has performed Somayāga and Agnicayana, and has acted twice as adhvaryu and once as hotā in Somayāga, and once as adhvaryu and once as hotā in Agni; his fifth son has acted twice as adhvaryu in Somayāga and twice as adhvaryu in Agni; his sixth son has acted twice as adhvaryu in Somayāga and once as maitrāvaruṇa in Agni.)

ELAPPULLY RAMASWAMI SREEKRISHNA SARMA (1922-) was born in Elappully, near Palghat, was educated at the Sanskrit College, Pattambi, under Paṇḍitarāja Punnaśseri Nampi Nilakanṭha Śarmā, and at the Vedānta Pāṭhasāla of the Sringeri Mutt at Kaladi. He took his Śāhitya Śiromaṇi in 1941, his M.A. in 1951 from the University of Madras, and his Ph.D. in 1954 from the University of Marburg, where he studied under Johannes Nobel. He has been Lecturer in Sanskrit in Government Colleges, Dictionary Assistant in the Parliamentary Secretariat, Curator of the Adayar Library and Research Centre, and Lecturer, Reader, and Professor at the Sri Venkateswara University, Tirupati, which last position he continues to occupy. He is a member of the Sahitya Akademi at the Research Centre in Andhra, and was for some time Principal of the University Colleges and a member of the Syndicate of the Sri Venkateswara University. His publications include *Maṇikāṇa: A Navya-Nyāya Manual* (Adayar Library); *Kauṣītaki Brāhmaṇa*, Text and Commentary by Udaya, 3 volumes

(Steiner Verlag, Wiesbaden); and *A Descriptive Catalogue of Viśvabhāratī MSS*, 2 volumes (Adayar Library). He has translated H. D. Thoreau's *Walden* into Malayalam, in which language he is also a well-known author. He was a delegate of the Ministry of Education to the Fourth World Sanskrit Conference at Weimar in 1979.

FRITS STAAL (1930-) studied at the universities of Amsterdam and Madras (Ph.D., 1958). He taught at the School of Oriental and African Studies, London; the University of Amsterdam; and is currently Professor of Philosophy and South Asian Languages at the University of California at Berkeley. He has held visiting appointments at M.I.T., Pennsylvania, and at several universities in Europe and Asia. His publications include *Nambudiri Veda Recitation* (1961), *Advaita and Neoplatonism* (1961), *Word Order in Sanskrit and Universal Grammar* (1967), *A Reader on the Sanskrit Grammarians* (1972), *Exploring Mysticism* (1975), *The Science of Ritual* (1982), *The Stamps of Jammu and Kashmir* (1983), *The Martial Arts of India* (1983), *The Four Vedas* (1968: record album, with John Levy), *Altar of Fire* (1977: film, with Robert Gardner), and numerous articles in the areas of Sanskrit, linguistics, and philosophy. He is a member of the Royal Netherlands Academy.

MICHEL STRICKMANN (1942-) studied at the universities of Leyden and Paris. He holds a doctorate from the Sorbonne, and the Diplôme de l'École pratique des Hautes Études. He was Lecturer in Chinese Religions at the Sorbonne (1970-72), and spent five years in Kyoto (1972-77). In 1978 he joined the Department of Oriental Languages at the University of California, Berkeley, where he specializes in traditional Chinese religion and society and the history of Tantric Buddhism. Since 1980 he has been Chairman of the Group in Buddhist Studies. In addition to articles on Taoism and on Chinese and Tibetan Buddhism, he has written *Le Taoïsme du Mao Chan, chronique d'une révélation* (Collège de France: Institut des Hautes Études Chinoises, Paris, 1981) and is editor of the three-volume *Tantric and Taoist Studies in Honour of R. A. Stein* (Mélanges chinois et bouddhiques, Brussels, 1981-83).

ROMILA THAPAR (1931-) received her B.A. from the University of Panjab and her doctorate from the University of London. Since 1970 she has taught ancient Indian history at Jawaharlal Nehru University in New Delhi. She specializes in social and economic history. Her publications include *Aśoka and the Decline of the Mauryas* (1961), the first volume of *A History of India* (Pelican Books, 1966), *The Past and Prejudice* (the Sardar Patel Memorial Lectures for 1972), *Exile and the Kingdom: Some Thoughts on the Rāmāyaṇa* (1978), and *Ancient Indian Social History* (1978).

NAOSHIRO TSUJI (1899-1979), a native of Tokyo, graduated in 1923 from the Department of Linguistics, Faculty of Letters, University of Tokyo, and studied Sanskrit, Avestan, and the comparative grammar of the Indo-European languages at Oxford and Marburg from 1924 to 1926. After returning to Japan, he taught Sanskrit and classical Sanskrit literature at the University of Tokyo, first as an Associate Professor and after 1942 as the chief Professor of Sanskrit. In 1943 he received his D. Litt. from Tokyo University, in 1953 was elected a Member of the Japan Academy, and in 1960 was nominated Professor Emeritus of Tokyo university. His main field of activity was Vedic philology. He published several books and a number of papers on Vedic ri-

CONTRIBUTORS

tual, e.g., "On the relation between Brāhmanas and Śrautasūtras," (Tokyo, 1952) "Existent Yajurveda-Literature," (Tokyo, 1970), and "Collected Papers on Vedic Studies" (Tokyo, 1977), all in Japanese.

KESAVAN VELUTHAT (1951-) took his M.A. with first class and first rank from the Department of History, University of Calicut (1974), and his M. Phil. from Jawaharlal Nehru University, New Delhi (1978), doing research on various aspects of the brahman settlements in Kerala for both his M.A. and M.Phil. dissertations. His publications include *Kerala Through the Ages*, in collaboration with M.G.S. Narayanan et al. (1976) and *Brahman Settlements in Kerala: Historical Studies* (1978), besides several research papers. At present he is teaching history at the Governments Arts and Science College, Calicut, and working on a paper on the "Power Structure of Monarchy in South India."

Glossary and Index of Terms

This glossary includes the great majority of foreign and technical terms that have been used or referred to in the course of this work. It specifies their occurrence in the text and therefore serves at the same time as an index of terms. Page references are to volume I unless preceded by "II." If a term occurs on many pages, italicized numbers refer to pages where it is more fully explained or illustrated. Occasionally reference is made to Plates or Figures, which are also in the first volume unless preceded by "II". Terms that are common and occur throughout are marked *passim*. All terms are Sanskrit, unless otherwise specified. To facilitate use by non-Sanskritists, the letters are in the customary order of the Roman alphabet, without differentiating between diacritics (e.g., *a* and *ā*—or *ś*, *ṣ*, and *s*—though distinguished, are combined). Terms that occur within quotations or in separately published Sanskrit or Malayalam texts have not been included. For many Sanskrit terms only their specific ritual meaning has been given, and in some cases only their even more specific Nambudiri use.

The best dictionary of ritual terms is Louis Renou, *Vocabulaire du rituel védique* (Paris 1954). Egon Brucker has provided a "Nachtrag" in *Zeitschrift der deutschen morgenländischen Gesellschaft* 122 (1972): 145-148. An excellent list is the "Répertoire des termes techniques les plus usuels" in Caland and Henry's *Agniṣṭoma*, volume I, pages XXIII-XLV. Many Sāmaveda terms are explained in the Glossary of Wayne Howard's *Sāmavedic Chant* (pages 501-558). The general dictionaries are to be used with caution, but accurate translations of many ritual terms are given in Klaus Mylius' *Wörterbuch Sanskrit-Deutsch*.

abhaya, fearlessness; cover of gall-nut 241
 abhibhū, a throw of dice 441
 abhicāra, magic, exorcism, destruction II 47, 143, 154, 159, 403, 433-435, 443, 446
 abhidhā, literal meaning of a word II 181
 abhimantraṇa, consecrating an object by a mantra II 136
 abhinaya, expression, gesture II 274, 282
 abhiṣeka, anointment of the yajamāna during the agnicayana, rājasūya, and other rites; sprinkling of water 58, 632, 640
 abhri, spade 288, 336 II 137
 ācamana, sipping of water for ceremonial purification 282
 acchāvāka, associate of the hotā priest 52, 58, 122, 214, 266, 267, 358, 386, 587-589, 603, 608, 616, 617, 622, 623, 625, 632, 645, 650, 658, 663, 667, 673, 679 II 162, 164, 189, 597, 680, 691, 694, 696, Plates 102, 107

adābhya, (optional) Soma cup offered at the morning pressing 569, 601
 ādāra, a plant II 170,
 ādhāna = ādheya, installation of the fire 41, 329 II 87, 88, 92, 133, 293
 adhararaṇi, lower kindling block 206, 207, Plate 1
 adhas, down(ward), low 214 II 153, 373, Plates II 12, 13
 ādhavanīya, clay vessel for mixing soma juice 217
 ādhibhautika, interpretation in physical terms II 166
 adhidaivika, interpretation in terms referring to the gods II 166
 adhikāra, eligibility II 181, 190
 adhikarapa, locus, reference
 adhiṣṭhana, foundation II 284
 adhivedana, marriage to an additional wife II 277
 adhvan, way, road, course 94
 adhvara, ritual 94, 558 II 132, 591, 597
 adhvarāhuti, adhvaryu's offering 551,

- 558, 559
 adhvaryavam, rites involving the Yajurveda, performed by the adhvaryu and his associates 175, 197, 313, 316 II 162, 204, 220, 227, 232, 248
 adhvaryu, chief priest of the Yajurveda 41, 46-49, *passim*, Figure 2.
 āḍhya (Malayalam), aristocratic Nambudiri II 269, 308
 adhyardha, half-added, i.e., 1 1/2 198, 199, 202, 401, 404, 448 453 II 18, 19 Figures 9, 29.
 adhyardhārdha, half of half-added, i.e., 3/4 198, 199, 202, 401, 404, 449, 453 Figures 9, 31.
 ādhyātmika, interpretation in metaphysical terms II 166
 adhyavasāna, ritual installation of the yajamāna and his priests in the Old Hall 316, 389 II 128
 adhyāya, learning, recitation, subdivision of a text 31, 32, 63
 aditi, the sun, infinity 137, 158, 297, 347, 419, 436, 622 II 87, 88, 175, 507, 687
 āditya, "for Aditi", name of bricks nos. 136-143 in the fifth layer 137, 479, 489 II 76, 185, 569, 605
 āditya-upaśayam, narrow-waisted Soma goblet made from nyagrodha wood 215
 āgama, tradition (non-Vedic) II 265, 281, 291, 418, 419, 427
 āgantuka-nyāya, rule of interpolation II 184, 186, 187
 āghārau, (two) butter oblations preceding the prayāja in an iṣṭi 47, 312, 409, 543 II 503, 613
 agner arka, name of a chant (sāman) 539 II 711, 730
 agner vrata, Agni's will or vow, name of a sāman, chanted several times during the agnicayana 492, 539, 555 II 711
 agni, fire, god of fire; the agnicayana ritual; the offering altar of the agnicayana; several objects buried under the agni altar *passim*
 agnicayana, "piling of Agni," Soma ritual characterized by construction of a fire-altar from bricks *passim*
 agnicit, piler of fire 86, 330 II 100, 101, 143, 183, 188
 agniciti, altar of Agni II 146, 309, 712, 727
 agnīdh = āgnīdhra, associate of the brahman priest 46, 49, 52, 109, 122, 214, 267, 306, 358, 368, 381, 497, 546, 551, 552, 559, 569, 590, 591, 569, 601, 605, 653, 686, 689 II 127, 189, 499, 525, 587, 589, 591, 593, 597, 621, 659, 679, 688 Plates 36B, 38G. Figure 2.
 āgnīdhriya, hearth of the agnīdh priest 263, 579, 586, 590, 596, 598, 650, 651, 686 II 2, 83, 85, 696. Figure 41.
 agnīdikṣanīyeṣṭi, iṣṭi for the consecration of the yajamāna in the agnicayana (corresponds to dikṣanīyeṣṭi in the agniṣṭoma) 317 II 132, 133
 agnihotra, daily fire ritual, performed in the morning and in the evening 20, 40, 41, 46, 52, 58 II 80, 92, 142, 231, 232, 309
 agnihotra-havanī, ladle made from vikaṇkata wood 206
 agnihotrin, a brahmin who regularly performs agnihotra 44, 45 II 188, 270, 289, 309
 agnikṣetra, the field of Agni, i.e., the area where the Agni offering altar will be built 203, 248, 263, 269, 380, 381, 386, 395 II 130, 149, 150, 151, 156
 agnikṣetropadhāna, setting up the agnikṣetra 381
 agnimanthana, churning fire, = manthana 41, 313, 317. Plate 1.
 āgnimārutaśastra, recitation by the hotā for Agni and the Maruts during the third pressing = the last recitation of the agniṣṭoma 484, 616, 623, 654 II 162, 164, 165, 689
 agnipraṇayana, carrying forth of Agni (from the new domestic to the new offering altar) 12, 49, 99, 103, 306, 492, 551, 590 II 132. Plate 86.
 agniṣomapraṇayana, carrying forth of Agni and Soma (from the new domestic to the new offering altar) 53, 103, 492, 590 II 89, 91. Plate 95.
 agniṣomiya, sacrificial victim offered to Agni and Soma 57, 590, 591, 596, 598 II 479, 643, 659
 agniṣṭoma, "praise for Agni", prototype of Soma rituals, name of the last

- chant of the third pressing, from which the ritual derives its name 52-54, *passim*
 agnivid, knower of Agni II 144
 agnivimoka, unyoking Agni, and agnicayana rite which is the counterpart of agniyoga 688
 agniyoga, yoking Agni, an agnicayana rite 543, 599, 654
 agnyādhāna, ritual for installing the fires 41, 69, 70 II 80, 161, 309
 agnyādheya = agnyādhana 41, 46, 49, 52 II 76, 78, 82, 86-92, 192
 agrahāra, brahmin settlement II 280
 āgrāyaṇa, large vessel, oblation 217, 686 II 192, 605, 687
 āhanasya, obscene II 48
 āhāva, the formula śomsāvo, "letus both recite" inserted in śastra recitations 622, 623, 655, 683 II 128, 676, 687, 689
 āhavanīya, offering fire, offering altar 41, 44, 48, 53, 105, 253, 263 II 82, 83, 85, 89, 95, 113-117, 124, 135, 148, 140, 181, 188, 247, 427, 689, 695, 696. Plates 37A, 98B. Figures 1-4, 15, 17.
 ahīna, ritual during which the Soma Pressing takes two to twelve days, xxiii II 192
 āhitāgni, a brahmin who has installed the fires 44, 45, 94 II 188, 201, 203, 204, 220, 223, 224, 227, 221, 233, 245, 249, 307
 ahti (Umbrian), movable fireplace 93
 ahura (Avestan) = Sanskrit asura
 āhuti (= juhoti), oblation, ending with the exclamation "svāhā" 47 II 419, Plate 87.
 aindravāyavapātram, girded Soma goblet made from nyagrodha wood 215 II 191. Plate 26 A.
 aindri, "for Indra", name of the first brick of the Agni altar 387, 398, 401, 418 II 525, 529, 623
 airya (Avestan), noble 93
 aja, goat II 144
 ajaloma, goat's hair II 140
 ajaśiras, goat's head II 156
 ajya, uninjured 495, 496, 500 II 571
 ājya, ghee, clarified butter; "conquering", name of four chants and recita-
- tions during the morning pressing 73, 217, 286, 312, 482, 616, 622, 625, 630 II 128, 162, 164, 317, 319, 322, 676-679, 684, 726, 728, 729, 731
 ājyabhāgā, butter oblation 47, 347, 368 II 128
 ajyāni "uninjured", name of pebbles or bricks 495, 500, 501 II 571
 ājyasthāli, clay dish for ghee 217, 317, 386
 ākhāna, pit II 138, 139
 akkitiri, akkitiripad (Malayalam), brahmin who has performed the agnicayana 182, 183, 193, 641 II 224
 ākr̥tiphalasamkalpa, a special resolution made before entering the Great Altar Space and based on the earlier samkalpa resolution, 369, 380. Plate 62.
 akṣarapaṅkti, name of bricks nos. 116-119 in the fifth layer 487
 aksaraśuddhi, "purity of syllables", i.e., clarity of pronunciation 267
 akṣata, rice and paddy mixed with water (lit., not-crushed) 282
 akṣnayā, obliquely II 156
 akṣpayāstomiya, "with diagonal stoma", name of bricks nos. 7-34 in the fourth layer 466, 467 II 159, 160, 185, 563
 ākutyāvedana, declaration of intent (to perform a rite) 282, 283
 alpāyusa, shortened duration of life II 397
 ama (Malayalam) = Sanskrit mekhalā 321
 amalakam, gooseberry 241
 amāvāsī, amāvāsya, new moon; name of pebble or brick 194, 495, 502 II 573
 āmba, name of a seed 596, 597
 ambariṣa, frying pan II 80
 āmikṣā, offering of sour milk 689 II 607, 645
 ampalam (Malayalam), temple
 ampalavāsi (Malayalam), temple-dweller, temple servant II 263, 266, 274, 301, 302
 amṛta, immortal (ity) 107, 111
 aṃsa, shoulder 265 II 150, 156
 aṃśu, (optional) Soma cup offered at the morning pressing 569, 601
 anācāra, aberrant custom 169 II 277

anardhuka, unproductive II 94
 anārya, non-Aryan II 44
 anas, wagon, cart II 146
 anāśya, without speech, language II 44
 aṅga, subordinate rite (e.g., the animal sacrifice is an anga of the Soma rituals) II 179–182, 186, 187, 190, 479
 aṅgam, “limb”, name of certain bricks in all layers 401, 442, 452, 458, 459, 466, 479
 aṅgāṅgibhāva, subordination of a rite to the principal rite II 191
 aṅgula, finger, finger’s breadth 195, 574 II 109, 114, 141, 172, 493, 495
 āṅgūṣa, song of praise 137
 aṅguṣṭha, thumb 419, 574
 anīkavat, name of an oblation II 589, 637
 anindra, without or not worshipping Indra II 44, 45
 aniruktagāna, unexpressed chant, in which the original text is (partly) hidden by meaningless syllables 602, 653, II 311–334, 708, 709, 711
 antaḥśuddhi, internal purification, consisting of breathing and a declaration of intent (ākūtyāvedana) 282
 antarāḷajāti (Malayalam), intermediate caste II 263
 antarikṣam, air 139, 533
 antarnidhana, intermediate finale, division of some stotriyās, chanted by prastotā, udgātā, and pratihartā together 602, 638, 647, 648
 antaryāma, Soma cup offered at the morning pressing 438, 568, 601
 antaryāmapātram, eight-cornered Soma goblet made from nyagrodha wood 215, 601. Plate 21A, 25A–B.
 anubandhyapaśu, principal animal victim II 191
 anudātta, not-raised, not-accented, syllable preceding the udātta syllable 174 II 361, 372
 anuloma, “following the hair”, relation (of marriage) of a man with a woman of lower caste II 263
 anumāna, inference II 190
 anumantraṇa, recitation of a mantra after a rite II 136
 anunāsika, nasal 173
 anupalabdhi, non-apprehension II 190

anuṣṭhāna, performance II 161, 181
 anuṣṭubh, a meter consisting of four octosyllabic verses, divided into two himistichs 288, 296–298, 302, 324, 437, 439, 442, 453, 464, 469, 480, 486, 660–663, 685 II 139, 164, 165, 176, 177, 549, 565, 569, 677, 681–683, 686, 692, 693, 697, 730
 anusvāra, nasalization (of the preceding vowel) II 364
 anuvākya, invitation (to recite the yājyā) 47
 anuyāja, (three) after-offerings following the principal offering (pradhāna) in an iṣṭi 48, 313, 358, 368, 686 II 128
 anvāhārya, “what has to be brought afterwards”, rice left from the oblations and offered to the priests 48
 anvāhāryapacana, fire for cooking the anvāhārya = dakṣiṇāgni 48 II 83
 anyoddeśana-tadṛśa-vidhi, injunction referring to a similar rule II 190
 anyoddeśana-tad-vidhi, injunction referring to another rule II 190
 āpaḥ, waters 408
 apala, shellac 241
 apāna, inhalation 69, 71, 316, 419, 439 II 166
 apānabhrt, “supplying inhalation”, name of bricks nos. 99–148 in the first layer 401, 440 II 549
 aparāśuvṛkṣa, a stick of udumbara wood not hewn by an axe II 143
 aparimita, unlimited II 138
 apasya, “watery”, name of bricks nos. 17–36 in the first layer 139, 140, 401, 437 II 156, 158, 184, 185, 547
 apauruṣeya, of non-human origin 2, 35
 apavāda, exception II 187
 appacci (Malayalam), father’s sister II 286
 apratiratha, irresistible, the song to the irresistible warrior (TS 4.6.4, cf. RV 10.103), recited by the second hotā during agnipraṇayana in the agnicayana 103, 551, 554 II 585, 589
 apsaras, celestial nymph II 55, 286
 apsudikṣā, consecration in water 317
 apusad, “sitting in water(s)”, name of bricks nos. 159–163 in the fifth layer 479 II 571

aptoryāma, type of Soma ritual 330, 489 II 163, 164, 192, 227, 249
 apūrva, result of apūrvavidhi II 191
 apūrvavidhi, injunction which enjoins something not previously enjoined elsewhere II 189
 apyaya, junction (of the body with the wings) II 151, 152, 158
 āpyāyana, swelling, making the Soma stalks swell (by sprinkling water or mantras) 109, 110, 358. Plates 38 D, 38 F, 55.
 arakkan caṭṭi (Malayalam), a clay dish = Sanskrit pṛṣṭhodvapani 216
 araṇi, kindling block 73, 76 II 80, 94, 189, 308, 309. Plate 1.
 aranya, forest II 63, 595
 aranyageyagāna, songs to be sung in the forest 34, 115, 443, 602
 āraṇyaka, forest-book, class of prose works attached to each brāhmaṇa 34
 aratni (Malayalam and Sanskrit), cubit, a unit of length, consisting of 24 viral 195, 262–265, 303, 381, 579, 590 II 97, 106, 114, 138, 141, 505, 517, 543, 669 671, 673. Figure 8.
 arayāl (Malayalam), a kind of tree = Sanskrit āśvattha 206, 244
 arbhavapavamānastotra, chant of the skillful (gods) for the purified Soma, eleventh chant of the agniṣṭoma 423, 616, 646 II 316, 685, 687, 728, 730–732
 ārcikā, list of verses (ṛk) 34, 602, 603
 arḍha, half II 189
 arka, a left through which milk is poured during the Rudra ceremony 509, 517, 521, 524, 525, 532, 562 II 137–139, 579, 581, 617
 armakapāla, potsherds from ruins II 19, 140
 arthāpatti, postulation, a logical principle used in the Mīmāṃsā 5 II 184, 190
 arthavāda, explanatory statement II 712
 ārya, noble 93
 aṣāḍha, invincible, name of brick no. 12 in the first layer 203, 424 II 52, 141, 541, 611, 717, 718
 āsandī, throne or stool for King Soma, made from udumbara wood 56, 207, 215, 358, 368 II 145, 148

aśani (Malayalam), cocoanut, jack or arayāl tree struck by lightning 244
 asapatni, “without rival”, name of bricks nos. 9–13 in the fifth layer 479, 480 II 160, 185, 567
 āśauca, pollution 194
 āskanda, a throw of dice 441
 aśman, stone; (in the agnicayana) (four) stones placed in the field of Agni 386
 āśrama, stage of life
 āśraya, support, locus II 183
 āśrityavidhi, dependent injunction II 190
 aṣṭa, eight
 aṣṭabandha, eight binding substances used for cementing the foundation of images 241
 aṣṭāṃśi, eighth part 199, 452
 aṣṭāṅga, eight limbs (of medicine) II 302
 āstāva, place for chanting the outdoor chant of the purified Soma (bahiṣpavamānastuti), northwest of the Agni altar 58, 590, 602 II 659
 aṣṭavaidya, eight physicians 173 II 302
 asura, countergod; divine rivals of the devas 119, 121, 136–138, 497 II 12, 17, 18, 23, 46, 55, 56, 62, 77, 83–85, 90, 91, 680, 695, 696
 āśuvrihi, swift(ly) ripening) rice 569
 āśva, horse 240, 306, Plates 32B, 44B.
 āśvamedha, horse sacrifice 7, 45, 95, 118 II 14, 34, 35, 49, 50, 55, 56, 63, 88, 161, 204, 219, 220, 223, 227, 231, 232, 239
 āśvasaka, horse dung II 141
 āśvattha, a kind of tree and wood (*Ficus religiosa* Linn.) 206, 207, 392 II 16, 55, 80, 93, 94, 143, 435, 511
 āśvina, name of the (29th) chant and recitation for the Āśvins which completes the agnicayana 54, 616, 680, 683 II 130, 162, 165, 696–699, 734
 āśvinapātram, two-edged Soma goblet made from nyagrodha wood 215. Plate 25C.
 āśvinī, “for the Āśvins,” name of bricks nos. 7–11 in the second layer 452, 454 II 553
 āśvins, divine twins; see Index of Names
 aṭa (Malayalam), (cake made of) paste of rice flour 303 II 465
 Atharvaveda, Veda of magical incanta-

- tions
atideśa, transfer (from prakṛti to vikṛti) II 182
atigrāhyapātram, round Soma goblet made from nyagrodha wood 215, 369. Plates 21F, 25E.
atirātra, "overnight", type of Soma ritual 54, 58, 185, 313, 330, 598, 599, 602, 603, 608, 616, 623, 627, 631, 646, 659, 663-680, 685 II xi, 130, 135, 162-166, 182, 192, 227, 249, 326, 334, 360, 694, 732
aṭīri, aṭītiri (Malayalam), brahmin who has performed agnyādheya II 293, 307.
atithi, guest
ātithyeṣṭi, (iṣṭi of the) guest offering for Soma 56, 346, 358 II 162, 525
ātman, body, self 65, 68, 71, 263, 399, 404, 504 II 77, 149
atti (Malayalam), udumbara 206, 244, 559
ātur (Avestan), fire 94
atyagniṣṭoma, type of Soma ritual 8, 61, 330 II 163, 164, 192, 231
audgātram, rites involving the Sāmaveda, performed by the udgātā and his associates 175, 197, 313 II 162, 204, 220, 227, 456
audumbara, made of udumbrara wood 574
audumbarī, pole of udumbara wood with two-pronged top erected in the sadas 263, 579, 587, 608, 625, 630. Plates 93, 102, 103.
aupāsana, home fire, installed at marriage 241 II 79, 192, 686
auśanam, name of a chant 358
avabhṛtha, final bath for the yajamāna, his wife, and the priests on the last day of a Soma ritual 54, 58, 194, 687 II 128, 132, 308, 605. Plates 108-109.
avadāna, pieces of cooked flesh II 144
avagraha, hiatus, separation (of the members of a compound) II 372
āvāhana, invocation, calling down (of gods) II 287
avahanana, pounding grain in a mortar II 181
avakā, a plant 240, 395, 398, 418, 423, 427, 543, 454, 462, 463, 466, 473, 534, 545 II 157, 535, 541, 543, 553, 557, 559, 561, 563, 567, 579, 583, 585, 587
avanardana, trill II 322
avāntaradikṣā, intermediate consecration on the first upasad day following dikṣā II 91, 92
avatāra, descent, manifestation 121, 173
aviccheda, uninterrupted II 185
avidvān, avidvas, ignorant, the ignorant priest of the agnicayana 155, 162, 267, 395, 419, 461, 504 II 153, 541. Plates 11, 69, 79.
āvrt, section of udgītha II 319, 325
avṛtti, recurrence II 187
ayajña, without or not performing ritual 11, 44
āyusya, "life giver", name of bricks nos. 169-175 in the fifth layer 479, 492 II 185, 571
bahiṣpavamānastotra (= bahispavamānastuti), outdoor chant for the purified Soma, the only ritual chant not sung inside the sadas xxx, 58, 579, 598, 602 II 165, 316, 323, 325, 677, 679, Plate 97.
bahu, many
bahumukhi, many-faced (form of domestic altar) II 352
bāhyaśuddhi, external purification, consisting of bathing, cleansing, sipping water, and a proclamation of auspiciousness 282
bandhu, connection 3 II 142
barhis, (seat made of) sacrificial grass 306 II 499, 653
basta, he-goat 240, 307 II 144. Plate 44B.
Bhagavad Gītā, "song of the lord", a portion of the Mahābhārata epic: see Index of Texts
bhakārarathanāra, rathanāra chant in which the original text is (partly) hidden by syllables beginning with *bh-* II 325, 326, 328
bhakti, part of a stotriyā (there are in general five: prastāva, udgītha, pratihāra, upadrava, and nidhana); should be chanted in one breath; also: devotion 33, 602, 649, 659 II xv, 265, 281, 282, 291, 321, 317, 322, 325, 328
bhāṣya, commentary 35 II 165, 183, 303

- bhaṭṭa, learned brahmin (often attached to a name as an expression of respect) II 266, 269, 303, 307
bheṣaja, remedy, drug, spell
bhojana, food, meals
bhrāṣṭra, roasting pan II 143
bhrātrvya, cousin; rival, enemy II 84, 153
bhū, bhūmi, earth 139, 359, 418, 533 II 393, 541, 702
bhūma-nyāya, "multitude" rule II 184
bhūta, being, spirit, name of pebbles or bricks 495, 496, 500, 641 II 571
bhūti(kāma), (desirous of) prosperity II 143
bhuvās, air 139, 418, 533, II 557, 702
bhūyaskṛt, "augmenting", name of bricks nos. 154-158 in the fifth layer 479, 489 II 185, 571
bija, seed
bijākṣara, bijamantra seed-syllable, mystic syllable II 390, 391, 400
bila, opening II 173
bilba, a kind of tree and wood (*Aegle marmelos* Corr.) 206, 207, 215
brahmacārin, student, celibate II 285, 286
brahman, chief priest of the Atharvaveda; priestly power; the power of language; the absolute; member of the highest caste 46, 49, *passim*. Plates 60A, 75A. Figures 2-3.
brāhmaṇa, interpretive passage, class of prose works attached to the saṃhitā of each Veda, 34, 35, *passim*
brāhmaṇacchamsin, associate of the brahman priest 49, *passim*. Plates 55A, 56, 102, 103, 106, 107.
brahmaṇaspati, lord of brahman 551 II 682, 683
brahmasvam (Malayalam), landed property of brahmins II 260, 261
brahmatvam, rites involving the Atharvaveda, performed by the brahman and his associates 175, 197, 313
brahmaudana, a meal of boiled rice consumed by four priests 570 II 82, 83, 86-91, 93, 585, 595
brahmavarcasa, splendor of brahman, priestly glory II 143
brahmavidyā, knowledge of the absolute 70
bratabandah = upanayana II 231
br̥hat, name of a melody (sāman) 288, 324, 330, 438, 483, 538, 569, 641 II 165, 585, 702, 705, 706, 715
bhatī, "great"; name of bricks nos. 29-64 in the third layer; a meter consisting of 36 syllables in four verses 453, 459, 463, 464, 469, 480, 486, 661, 662, II 139, 159, 164, 165, 185, 559, 569, 681-683, 693, 697, 698, 730
budhna, bottom part II 173
caitra, a month (March-April) 194
caitya, tumulus, sacred enclosure, (Buddhist) monument containing relics II 16, 17, 55
cākkiyār (Malayalam), caste intermediate between Nambudiri and Nāyar, entitled to perform kūṭiyāṭṭam II 273
cakra, wheel
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For example, recitations of TS 5.7.8.1a and 5.7.9.1a take place at the beginning of the construction of the domestic altar (Episode 7, page 339), at the beginning of the setting up of the Agni field (Episode 11, page 386), at the beginning of the first layer (Episode 12, page 398), at the end of the first layer (Episode 13, page 445), and at the beginning of the second layer (Episode 14, page 453). In all these cases the mantras are explicitly referred to in the description, and so these pages are listed in the index. However, although the same mantras recur on the third, fourth, and fifth layers, they are only indirectly implied by phrases such as "the customary rites," "the introductory ceremonies," and "the evening ceremonies," and so are not listed.

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